ART GALLERY OF ONTARIO

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AGO NEWS

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ART GALLERY OF ONTARIO REFERENCE LIBRARY

REF CUB

September 20 – Members' Preview

"Sneak Peek" Preview of the New AGO

WHAT'S HAPPENING UNDER THE PYRAMID AT DUNDAS and McCaul? Find out on **Friday, September 20** – 6 to 9pm – when Members are invited to a special preview of the New AGO. Come celebrate a "work in progress."

Construction sites are one of the most intriguing features of a cityscape. Over the past year, many passersby have stopped to take a look at how the New AGO is taking shape. At this point, about halfway through the final stage of our renovation and expansion program, both the Gallery's new tower and the pyramid-roofed Weston Hall – the AGO's new entrance – stand out as dramatic additions to Toronto's streetscape. Inside, the glass-enclosed Tanenbaum Sculpture Atrium, which overlooks Grange Park, plus new and refurbished galleries at varying levels of completion, provide an exciting glimpse of what's to come.

During the week of September 16, the AGO's main entrance will move to its permanent location under the pyramid on Dundas Street. So it's a perfect time to invite everyone to take a look at the evolution of the New AGO. You can see some of the spaces still under construction, where the new architecture meets the old. It's also a fascinating moment, because we're in the process of rethinking the collection and experimenting with ideas and installations for the galleries. Our behind-the-scenes tours will explore possible future directions at the AGO.

On September 20, Members are invited to cross our new threshold for an informal, yet festive, Open House. Find out from the Stage III team how the New AGO is being constructed, and about elements that informed the design. Try your hand at the art of bricklaying. Talk to curators, educators and other staff involved in art installations and enhancement about how they're developing the Old Master and Canadian Historical galleries.

Learn about the processes of collecting and conservation, and about the production and design of museum catalogues. Discover what was unearthed in the archaeological "digs" that preceded construction work beside The Grange. And be sure to visit this elegantly restored historic house: The Grange, which dates back to 1817, was the starting point for the Gallery's development.

To help celebrate the halfway mark in the evolution of the New AGO (symbolized by the Gallery's lofty new brick-walled entrance on Dundas Street), there will be music, refreshments and a cash bar in the Walker Court.

If you can't join us for the Members' Preview, please come to the public preview on the weekend. In addition to all the other events and activities we're offering, there'll be lots of children's programs on Saturday and Sunday (10am–5pm), **September 21 and 22**.

Come join us at "Sneak Peek" – a preview of the new AGO.

GLENN D. LOWRY
Director

Clockwise from top left: Welder in AGO's new tower. Steelworker on entrance canopy's web of girders. Moore sculptures under wraps during renovations. Demolitions along Dundas Street facade.

Above: AGO volunteer Penny Goldie and son Ian, 3, in Weston Hall.

TRIBUTES
William J. Withrow

THANKS TO THE SKILL AND DEDICATION OF WILLIAM J. Withrow, the AGO has much to celebrate.

In a sense, the Gallery has been Bill Withrow's life. Over the last 30 years, he has organized and facilitated major exhibitions; overseen massive Gallery growth in activities and services; helped raise the international stature of the AGO; and earned, for his efforts, the Order of Canada. He also launched two major expansion programs in the 1970s and laid the groundwork for the third and final Gallery expansion, to be completed in 1992.

On September 30, when he turns 65, Director Emeritus William Withrow will officially retire, but that won't end his association with the AGO. For the next 18 months, he has agreed to serve as goodwill ambassador for Artreach 25, the Gallery's celebration of its quarter-century partnership with the province in bringing art to communities across Ontario.

Happy Birthday, Bill.

Volunteers Unlimited: Celebrating 45 Years at the AGO

Far left from top: Festive lunch caps annual volunteer meeting. Evelyn Kain, 1991 president Bernice Smythe, VP Marjorie Thomson.
Top right, clockwise: Among volunteers honoured in 1991, (from left) Pam Gibson, Diana Goad, Signy Eaton, Margaret Godsoe, Joyce Kofman. Susan Lowry with elegantly hatted Barbara Wilkins-Minton. Enid Maclachlan, Canadian Historical Collection Committee's longtime chair, in animated conversation. 'Art break' during Club AGO's June Artcycle tour.

BY MERIKÉ WEILER

THE VOLUNTEER COMMITTEE OF THE AGO TURNED 45 last year. Established in 1945 (the first meeting was on September 28) "to promote public interest in the Gallery," the committee provides funding and hands-on assistance to virtually every aspect of the AGO today. Having to operate with severe budget restraints like most other cultural institutions, the Art Gallery of Ontario simply could not survive without the help of its unpaid volunteers.

Some 1,000 volunteers devote over 165,000 hours a year to the Gallery. Much of that time is spent designing and presenting special programs for Gallery Members: Art in the Morning, for example, Sunday Start with Art, the Grange Luncheon Lectures. As well, volunteers lend a hand with Celebration, March Break and other family-oriented activities, such as this month's festive weekend preview of the New AGO.

Trained as docents, volunteers also help with adult and school group tours, providing multi-language talks (French, Spanish, Chinese, among others), plus signed talks for the hard of hearing. Others organize and conduct both local and international art-oriented tours. Over the years, destinations have included such far-flung places as Nepal, Japan, Poland, Provence and, currently, the Canadian Arctic.

Costumed volunteer interpreters operate The Grange, the AGO's historic house, and raise the money needed to run this "living" museum, which dates back to 1817. After taking over The Grange in 1981, the Volunteer Committee assumed responsibility for research and interpretation, as well as more workaday duties like cooking and housekeeping. Volunteers also manage and staff the Gallery's front lobby Membership Centre (open seven days a week), plus the Art Rental and Sales Gallery, and three other – Impulse, Jewellery, Reproduction – museum shops.

During major exhibitions, additional volunteers are recruited and trained to help the information, security and service staffs. "The most dramatic example," says Joyce Turner, AGO's director of Volunteer Services, "is probably the huge King Tut exhibition in 1979. We had an avalanche of applications – after 6,000 we just stopped counting – so we easily recruited 1,500 people over and above our regular volunteers.... Another sell-out success," Turner continues, "was Judy Chicago's *The Dinner Party* in '82. The show would not have happened without the volunteers."

Fundraising efforts by volunteers have been instrumental in building up the AGO collection, and have helped to fund other projects at the Gallery, including lamp standards for Grange Park, furnishings for the Members' Lounge, and (during Mario Amaya's high-profile tenure as chief curator of the AGO) damask wall coverings for some of the Old Master galleries.

Each year, the Volunteer Committee makes a substantial financial contribution to the AGO through funds raised by the four volunteer-run retail operations, and through special events such as balls, theatre galas or this September's Heirloom Discovery Days, a co-production with Sotheby's.

Funds fuel restoration and construction at The Grange. (Recently, for example, a new steel, period-design, fish-scale roof was added.) Gifts have also been made to the reference and audio-visual libraries – for books, videos, equipment – and to Education Services. As well, monies have been allocated to the Exhibition Fund and to the Stage I, II and III capital campaigns. Volunteers can be justly proud of having doubled their contributions – $680,000 for Stage I, $1.5M for Stage III – during the course of the Gallery's renovation and expansion program.

A substantial portion of the funds raised is used to acquire works of art for the AGO's permanent collection. Over four and a half decades, in consultation with the professional staff, the Volunteer and Junior Volunteer committees have helped the Gallery enrich its holdings by 138 works, both by well-known artists (Picasso, Robert Rauschenberg, Paul-Émile Borduas), and by younger or emerging artists, such as Cindy Sherman or Geneviève Cadieux.

Volunteer acquisitions have often shown an adventurous range: a 13th-century fresco, large minimal sculptures from the sixties, Neoclassical paintings, and challenging contemporary multimedia works. Among the latter: Jenny Holzer's 1986 *You create an incident...*, from the series *"Under a Rock"* (in this sculptural/conceptual piece, the artist paired texts on an engraved granite bench and a commercially available electronic LED sign). Another example – a recent purchase, seen in the AGO's *Individualités* exhibition – is Sylvie Blocher's interactive 1987 installation, *Vue sur jardin*, which includes stereoscopes and a loudspeaker.

Chief Curator Roald Nasgaard claims that the Gallery has always been lucky with its donors. They have consistently shown "vision, courage and an entrepreneurial spirit," Nasgaard maintains, citing the Volunteer Committee as a prime example. "With remarkable perspicacity, beginning in 1960 when Toronto and the AGO were just a little bit conservative, they made the decision to acquire a succession of contemporary international works, starting with key examples of American Abstract Expressionism. Their support allowed the AGO to become the first museum in Canada to seriously collect international contemporary art."

Perhaps the last word on the Volunteer Committee belongs to one of its own. Diana Goad, a past president, summed up the volunteer spirit in her lighthearted introduction to *Fortytude*, published for the committee's 40th anniversary. "Call it naivety, optimism, pertinacity or professionalism, many impossible dreams [have become] successful schemes to lure the public into the Gallery to encourage their support.... Among our members have been flower arrangers, cooks, art scholars, artisans, artists, con artists, gamblers, fundraisers, speakers, writers, merchandisers, administrators, prima donnas – and hundreds of dedicated hard workers."

Meriké Weiler is editor of the AGO News.

Anniversary Years of AGO Volunteers

Volunteers who have served the AGO 20 to 45 years

40-45 Years (1945–1946)
Clayton Burton • Signy Eaton
Joan Flintoff • Margaret Godsoe
Elizabeth Gordon • Norah Harris
Emmy Lind

35-40 Years (1950–1951)
Joan Bruce • Valliere Cronyn
Evelyn Gooderham • Enid Rae Maclachlan
Ann O'Brian • Suzie Stohn
Mary Alice Stuart

30-35 Years (1955–1956)
Flora Agnew • Marjorie Finlayson
Pamela Gibson • Diana Goad
Sonja Koerner • Joyce Kofman
Anne Mills • Joan Rogers
Janet Scott • Deborah Vernon
Frances Watson • Joan Watson
Billie Wilder • Barbara Wilkins-Minton

25-30 Years (1960–1961)
Helen Balfour • Janet Barber
Patty Boake • Barbara Clarke
Janet Conover • Anne Crookston
Mary Deeks • Diana Eaton
Gay Evans • Anne Fairlie
Mary Godfrey • Kitty Griffin
Beverly Harrison • Anne Hughson
Persis Hungerford • Melisande Irvine
Eleanor Konkle • Jocelyn MacAulay
Isabel Morgan • Anita McLelland
Beverly Pringle • Joan Redfern
Joyce Robinette • Mary Ryrie
Gail Sheard • Carol Sprachman
Anne Stein • Ann Wilkins

20-25 Years (1965–1966)
Moira Abell • Virginia Alexandor
Sonya Bata • Christine Bissell
Margaret Break • Brenda Davies
Diane Hicks • Diana Jackson
Marion Lambert • Joy Laski
Dorothy MacNeill • Ellen McIlroy
Toody McKinnon • Beverly Morlock
Claudine Pope • Barbara Robertson
Meredith Saunderson • Helen Sharp
Barbara Steele • Lillian Wax
Percy Webb • Mamie Wigle
Jane Zeidler • Frances Zeigler

2 Monday

Galleries & shops open for Labour Day. Gallery closed Mondays Sep 9/91 to May 18/92

2pm Tour

3 Tuesday

2pm Tour

4 Wednesday

2pm Tour

6:45pm Tour en français

5 Thursday

2pm Tour

6 Friday

12:30pm Noon-Hour Film

2pm Tour

7 Saturday

2pm Tour

8 Sunday

2pm Tour

2:30pm Tour en français

9 Monday

Gallery closed Mondays: shops open.

10 Tuesday

2pm Tour

11 Wednesday

2pm Tour

6:45pm Tour en français

12 Thursday

2pm Tour

13 Friday

12:30pm Noon-Hour Film

2pm Tour

14 Saturday

2pm Tour

15 Sunday

11am Sunday Start with Art

2pm Tour

2:30pm Tour en français

17 Tuesday

2pm Tour

18 Wednesday

2pm Tour

6:45pm Tour en français

19 Thursday

9:15am Gallery Hopping/ Cabbagetown

2pm Tour

20 Friday

12:30pm Noon-Hour Film

2pm Tour

6-9pm Sneak Peek Members' Preview The New AGO

21 Saturday

10-5 Sneak Peek Public Preview

2pm Tour

22 Sunday

10-5 Sneak Peek Public Preview

2pm Tour

2:30pm Tour en français

24 Tuesday

2pm Tour

25 Wednesday

9:30am Art in the Morning

1:15& 6:45pm Course: ***The Golden Age in Flanders and Spain***

2pm Tour

6:45pm Tour en français

26 Thursday

2pm Tour

27 Friday

12:30pm Noon-Hour Film

2pm Tour

5:30-9pm ***Heirloom Discovery Days*** (Members evening)

7:30pm Lecture: ***Art from "The Other" Germany***

28 Saturday

10-4 ***Heirloom Discovery Days***

2pm Tour

29 Sunday

10-4 ***Heirloom Discovery Days***

2pm Tour

2:30pm Tour en français

3pm Lecture: ***Visual Arts/ Former GDR***

THE COLLECTION IN FOCUS

Gifts from the Moore Foundation

BY MERIKÉ WEILER

FIVE YEARS AFTER HENRY MOORE'S DEATH ON AUGUST 31, 1986, the Art Gallery of Ontario has acquired five more major works by the internationally celebrated sculptor.

They join what is already the world's largest public collection of works by one of the century's most renowned artists. Counting the latest acquisitions, the Gallery now owns 901 Moore works: 138 sculptures, 74 drawings and 689 prints.

How the AGO came to be an international showcase of Moore's art is described in *Henry Moore Remembered*, a 1987 book by Alan G. Wilkinson, AGO curator of 20th-century art. In it, he also describes his first encounters and ensuing friendship with the artist, and his enduring fascination with his work.

Recently, Alan Wilkinson **discussed the new Moore gifts with *AGO News* editor** Meriké Weiler. **An edited version of his comments follows.**

How did these gifts come about? Perhaps I should go back a bit in time.... The Henry Moore Sculpture Centre opened in 1974 (October 26, to be precise) with an extremely generous donation from Moore himself.

Then for six years we bought primarily directly from the artist. But in 1980, to give a context to the Moore gift, the Modern Sculpture Committee was formed to help the AGO acquire works by artists such as Picasso and Brancusi.

That's what Moore himself wanted. He wanted us to build a collection around his gift, to reflect, for example, the significance of "primitive" art. So much of the thrust of earlier-20th-century art comes from African and Oceanic art.

Though the classical ideal of beauty still informed the work of artists like Maillol, in general, the Greek and Renaissance tradition was felt to be worn out by the turn of the century. Gauguin and future generations looked elsewhere for inspiration. The Gauguin, Picasso, Brancusi, Giacometti and Epstein sculptures acquired by the AGO all reflect the influence of tribal art.

The earliest sculpture in the Moore Collection, the beautiful 1930 alabaster *Seated Figure*, marks the culmination of varied influences that informed Moore's art during the 1920s – his interest in direct carving, which was primarily inspired by his admiration for Pre-Columbian stone sculpture, and his interest in early Greek Cycladic sculpture and Sumerian art.

Until recently, our collection of Moore's sculpture focused on work from the early 1950s to the late 1970s. About a year ago, realizing we'd ignored the later work, I approached my friend David Mitchinson, the curator of the Henry Moore Foundation, about the possibility of rounding out the AGO collection with a representative group of original plasters from the last six years of Moore's working life. David has been involved since the beginning with the Gallery's commitment to Moore, so we chose the works together. "Go down to the studio and see what you'd like," he said.

I selected five working models (that is, medium-sized original plasters), including *Head*, 1984, the second last sculpture that Moore produced. As well, there is the marvellous *Mother and Child: Arms* dating from 1976-80, and other works on the mother-and-child theme. This subject obsessed Moore throughout his entire career. Toward the end of his life, no doubt, it was inspired by his love for his grandchildren.

For Moore, whether this theme is treated naturally or more abstractly, the basic relationship is between a large form and a smaller, more vulnerable one. He found that the mother and child relationship offered endless formal possibilities. In *Mother and Child: Arms* there is a playful quality and a dynamic movement with complex interaction between the child's limbs and the mother's arms. Moore has combined relatively naturalistic elements here – the child, for example – with the more schematically rendered head of the mother.

As Moore's sculpture became less representational, less an outward visual copy, he was able, as he himself wrote, to "present the human psychological content ... with the greatest directness and intensity."

In addition to the five original plasters, the Moore Foundation also donated the 1983 *Mother and Child Album*, a portfolio of 30 etchings that constitutes Moore's last important series of prints, as well as 12 smaller mother-and-child prints from 1983-84, the last two years of Moore's working life. (He died in 1986 at the age of 88, but had been too ill to work since 1984.)

This gift of sculptures and prints constitutes what is certainly the last major donation from the Henry Moore Foundation, and brings to a close the remarkable gift of Moore's work, most of which was donated by the artist during his lifetime.

Moore's gift to the AGO is unparalleled in the history of Canadian museums. I also believe that the large Moore Gallery, which the artist designed in conjunction with architect John C. Parkin, is visually one of the most powerful rooms of sculpture anywhere in the world. The AGO has been inordinately lucky.

The reason for Henry Moore's immense popular appeal? That's always difficult to define, but the humanism of his work, his use of the reclining figure as a metaphor for landscape and his obsession with the mother-and-child theme – one of the most universal subjects in the history of art – obviously touch and move people in a very profound way.

Henry Moore's plaster *Mother and Child: Arms*, 1976-80, L. 80cm. Gift of Henry Moore Foundation, 1990.

Left: Silver print collage of Henry Moore by Arnold Newman, 1966-72, Collection AGO, 1978.

Extension Services

1991: 25th Anniversary

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

Flights of Fancy: Kenojuak, Lucy, Pitaloosie (Contact)
Timmins Museum: National Exhibition Centre, South Porcupine to Sep 1

Barbara Hepworth: The Art Gallery of Ontario Collection
AGO Celebration Exhibition
Art Gallery of Algoma, Sault Ste. Marie to Sep 22

John Massey: Six Prints (Contact)
Inverarden Regency Cottage Museum, Cornwall
Sep 1–30

Robert Fones: A Selected Survey
The Art Gallery of Peterborough
Sep 6–Oct 6

SMS: A Collection of Original Multiples (Contact)
Art Gallery of Northumberland, Cobourg Sep 6–Oct 6
*Suzanne Kammin, Speakers Service Sep 26

Original Prints: How to Recognize Them and Other Issues
Art Gallery of Northumberland, Cobourg
*Moira Clark, Speakers Service, Sep 16

Lyrical Visions: Turn-of-the-Century American Paintings from the AGO (Contact)
W.K.P. Kennedy Gallery, North Bay
Sep 19–Oct 19
*Nancy Minty, Speakers Service Sep 26

Canadian Watercolour Painting: A Painter's View
Kanata Public Library
*Barry Coombs, Speakers Service Sep 24

"Artists with Their Work" Programs

Kim Moodie: Painting and Drawing
Oakville Galleries: Gairloch Gallery to Sep 1

Robert McNealy: Sculpture/ Installation
Oakville Galleries: Gairloch Gallery
Sep 7–Oct 20

Ginette Legaré: Sculpture/ Installation
Artcite Inc., Windsor
Sep 13–Oct 6

Janice Gurney: Painting
Laurentian University Museum and Art Centre, Sudbury
Sep 25–Oct 20

Golden Age in Flanders: Sir Anthony van Dyck's c.1620 oil *Daedalus and Icarus*. Gift of Mr and Mrs Frank P. Wood, 1940.

amining the career of the greatest Flemish master of the period,Peter Paul Rubens, whose works were avidly collected throughout Europe. Anthony van Dyck also enjoyed an international reputation, as did such contemporaries as Jacob Jordaens and David Teniers. In Spain, three artists dominated – Francisco de Zurbarán, Bartolomé Murillo and, the finest of them all, Diego Velázquez. Fee: Mem/sen/ stud $80. Non-Mem $90.
To Purchase Tickets:
In Person: Visit Education Services (Mon–Fri 8:30am–5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Scheduling Office, Education Services. Please indicate series.
Telecharge: 979–6601 during office hours (VISA, MC, AmEX). Tickets held for pickup *post-payment*. Entrance via McCaul St. General admission seating. No refunds.
Please Note: Course starts Sep 25, one week later than previously announced.

Talks and Tours

Tours at 2
Docent tours daily at 2pm (NB: no tour Sun Sep 1).
En français: le dimanche à 14h30, le mercredi à 18h45.
Free with admission. Topics available at the Info Desk. For group tours 979–6601.

Tickets for Art in the Morning and Sunday Start with Art *must* be purchased in advance. Refunds only available up to three working days before event. To order by mail from the Volunteer Office, see page 6; telecharge 977–0414 ext263.

Art in the Morning
Join us for refreshments followed by a special tour. Tickets $7.50, Members $6 (incl. GST).

AGO Neighbourhood Walk
Wed Sep 25, 9:30am
After coffee in the Grange library, a tour of art and architecture in the AGO neighbourhood with Elizabeth Topp. The Grange, church of St. George the Martyr and OCA are included.

Free Worlds
Wed Oct 30, 9:30am
Join Hungarian festival coordinator Clara Hargittay for an in-depth tour of contemporary Hungarian art.

At the Repro Shop: J.E.H. MacDonald's 1916 *The Supply Boat*.

Sunday Start with Art
Continental breakfast followed by a special tour. Tickets $10, Members $8 (incl. GST).

AGO Neighbourhood Walk
Sun Sep 15, 11am
An insightful exploration by architect Bill Nankivell of art and architecture. Meet in The Grange library, where brunch will be served afterward.

Free Worlds
Sun Oct 27, 11am
A tour of the Hungarian exhibition with festival coordinator Clara Hargittay.

Advanced studio student at the Gallery School.

Courses

The Golden Age in Flanders and Spain
Dr. Francis Broun
The Jackman Hall
Wed Sep 25, Oct 2, 9, 16, 23, 30
(A) 1:15–3:15pm (B)6:45–8:45pm
Traditional patronage and newfound wealth combined in the 17th century to foster an unprecedented flourishing of the arts in Spain and its northern "colony" of Flanders. This six-week course begins by examining the career of the greatest Flemish master of the period,Peter Paul Rubens, whose works were avidly collected throughout Europe. Anthony van Dyck also enjoyed an international reputation, as did such contemporaries as Jacob Jordaens and David Teniers. In Spain, three artists dominated – Francisco de Zurbarán, Bartolomé Murillo and, the finest of them all, Diego Velázquez. Fee: Mem/sen/ stud $80. Non-Mem $90.

who also lived outside the "mainstream" in the former Eastern bloc.

Visual Arts in the Former GDR, 1980–1991: The Western Perspective
Dore Ashton
Sun Sep 29, 3pm
Dore Ashton, art critic, historian and professor at Cooper Union in New York City, will examine works of art from the former GDR along aesthetic and curatorial lines in an attempt to evaluate them from a Western perspective, without taking the past political situation in East Germany as a point of departure. In 1989, Ashton co-curated an exhibition titled *Twelve Artists from the GDR* for the Busch-Reisinger Museum at Harvard University.

For symposium details, call Doina Popescu at the Goethe-Institut: 924–3327.

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with AGO admission. Entrance via McCaul Street doors.

State of the Art: Ideas and Images in the 1980s

Sep 6
History (1986 col. 54 min) An examination (beginning with today's frenetic, image-swamped, 'post-modern' world) of the work of four artists who look to the past to make sense of the present and future.

Sep 13
Value (1986 col. 54 min) On an art-world journey through Germany and the United States, the film asks two related questions: how does a work of art acquire its aesthetic worth, and who today decides whether it is good or not?

Sep 20
Imagination (1986 col. 54 min) An investigation (via the linked themes of work and the imagination) of the creative processes of five distinctive artists.

Sep 27
Sexuality (1986 col. 54 min) Focusing on representation and identity, the film explores how artists can create alternatives to conventional images of women and men in fashion and the media.

Lectures

Coming to Terms with Art from "The Other" Germany: Two Points of View
The following AGO lectures are part of a larger symposium and exhibition at the Goethe-Institut Toronto (Sep 26–29) on *Cultural Identity in "The Other" Germany – Literature and the Visual Arts in the Former GDR Between 1980 and 1991*. Both lectures, in The Jackman Hall, are free with AGO admission. First-come-first-served seating. Entrance via McCaul Street.

Visual Arts in the Former GDR, 1980–1991:The Insider Perspective
Christoph Tannert
Fri Sep 27, 7:30pm
Christoph Tannert, art critic, historian and curator from the former GDR, will discuss the political struggles and aesthetic concerns of a younger generation of artists isolated from developments in the West, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: $300; $250 Members. Program generously funded by the **Eaton Foundation**, Shell Canada Scholarship Program supported by **Shell Canada Limited**.

Children's Studio
Sep 24 '91 – Jun 4 '92, 4–6pm
Registration Day, on a first-come-first-served basis, is Saturday, September 7: 12–1pm (14–18 years); 1–2pm (11–13 years); 2–3pm (8–10 years).

For Kids

Hands On
Hands On will be closed during September. The popular family program re-opens Sunday, October 6.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverley St. 979–6621.

Advanced Studio
Sat Sep 14 '91 – Jun 6, '92
9am – 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, in-

Grange Luncheon Lectures
The World of Goldwin Smith: Toronto 1875–1910
Leaving behind the world of "Muddy York," our lecturers survey the energy and optimism of the Victorian era. The military outpost of colonial streets and simple Georgian buildings has almost disappeared. Many of the famous players and protagonists – Bishop Strachan, for example, and William Lyon Mackenzie – have left the scene, and The Grange no longer belongs to the Boultons. In 1875, a year after the death of William Henry, D'Arcy's son, his widow has married the English academic Goldwin Smith. In Toronto, it's Victorian high noon.

Henri Perré's c.1875 watercolour of The Grange. AGO, Goldwin Smith Collection.

This popular 30-week studio is designed as an after-school program (4–6pm): Tuesdays ages 8–10, Wednesdays ages 11–13, Thursdays ages 14–18. Tuition (includes cost of all materials and supplies) $345; $285 Members.

Adult Studio
Wed & Thu Sep 25–Nov 28
7–10pm
Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. For francophones and francophiles there's a drawing course, *Les 101 Vies d'une Ligne*. Registration in person or by mail (cheques may be postdated to first day of class). Fee: $200; $150 Members.

Masters' Series (Adult)
Dates TBA, 7–10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Previous studio experience required. Fee: $200; $150 Members.

The Grange

The Grange, the oldest remaining brick house in Toronto, is one of the city's great treasures. Built in 1817 by D'Arcy Boulton, Jr., a leading citizen of the Town of York, The Grange has been described as "the handsomest of all the surviving buildings from the period." Bequeathed in 1911 to the Art Museum of Toronto (later the AGO), The Grange began its long service to the city's artistic life. Restored in 1973, this handsome house reveals the grace and order of the Georgian period in Upper Canada. Come and relive Canadian history with a visit. Free with AGO admission. Entrance via Grange Park. For adult tours 977–0414 ext237; school tours 979–6601. A Volunteer Committee project.

"A Lively and Dashing Place"
Thu Oct 10, 11am
By 1880, when Walt Whitman wrote the above description in a letter, York had become the bustling commercial city of Toronto with 56,000 inhabitants, with "work" and "progress" the key words. Confederation has united the provinces of British North America, and Upper Canada has become the province of Ontario. Timothy Eaton has opened his drygoods store on Yonge Street. A public transit system is beginning (closed on Sundays), and over 100 streets have gas lighting. Citizens are still very pro-British and anti-American, since the 1813 invasion and the Fenian Raids of 1866 are as yet too recent to be forgiven or forgotten. Descendants of British immigrants and United Empire Loyalists are the backbone of the financial and legal professions, and the Orange Order, which arrived with Irish immigrants, has influenced politics. Dr. Ronald Stagg, history department, George Brown College, will give us an overview of the life and times of our Victorian predecessors, who, with great gusto, were laying the foundations of our modern city.

Victorian Decorative Arts
Thu Oct. 24, 11am
Queen Victoria's reign spanned many years and almost as many styles – although to some, "Victorian" means garish colour and excessive decoration. To quote a current critic: never was "so much ingenuity so widely misplaced." This is partly true, but Victoriana also included the Neo-Grec Revival, Arts and Crafts and the Aesthetic movements, and the sensuousness of Art Nouveau. Brian Musselwhite of the Royal Ontario Museum's European Department gives a lighthearted look at this fascinating era of aesthetes and "china maniacs."

Victorian Entertaining
Thu Nov 14, 11am
What a grand time it was for entertaining. With large houses and gar-

Architectural cookie jar. Designer Stanley Tigerman. The Impulse Shop.

Faces in the crowd, ArtsWeek'90. Above clockwise: Joy Cherry; Maia Sutnik signing catalogue; John Lownsbrough with *Privileged Few*, AGO's top seller.

ArtsWeek 1991

Sat 28 Sep – Sun 6 Oct

During **ArtsWeek** – Greater Toronto's nine-day festival of the arts – dozens of artists, architects, actors, writers, musicians, dancers and designers create more than 100 innovative, interactive and *free* events to bring the public and the arts community together. **The Word on the Street**, ArtsWeek's festive public kickoff, takes place Sunday 29 September: Toronto's second annual book and magazine fair – look for the AGO's booth – is held just south of the AGO on traffic-free Queen Street West (McCaul Street to Spadina Avenue). For details, phone the Arts Foundation: 597–8223.

dens, low food prices and servants available at negligible wages, the Victorian hostess could indulge in "the solemn joy of giving heavily ceremonial dinner parties." Multi-course meals, alarming to a modern digestion, would be followed by music in the drawing room performed by guests or the daughters of the house. Afternoon tea parties became fashionable, as did summer garden parties with lawn tennis, archery contests and croquet. No proper Victorian could ignore the formalities of calling cards or at-home days. Such rituals laid traps for the uninitiated, and few are better qualified than Dorothy Duncan, executive director, Ontario Historical Society, to explain the complexities of the Victorian social scene.

Lecture/lunch $12; series $35. Reservations 977–0414 ext237.

South of France: art, sun and sea.

Gallery Hopping

A Volunteer Committee project. Tickets/information: 977–0414 ext263.

Architecture Tour of Cabbagetown
Thu Sep 19, 9:15am
Join us for a bus/walking tour of historic Cabbagetown revived. Bus leaves St. Clair subway (Pleasant Blvd. entrance) at 9:15am, returning 4pm. Lunch at *Le Canard*, a Cabbagetown bistro. Advance purchase tickets ($45, incl. lunch).

A Glorious Day in the Country
Thu Oct 3, 9am
View the newly opened David Milne exhibition at the McMichael Canadian Art Collection in Kleinburg. Enjoy a delicious lunch and tour the facilities of King Ranch Health Spa and Fitness Resort, followed by a visit to an artist's studio. Meet at the Rosedale subway station on Crescent Road. Advance purchase tickets ($48 incl. lunch).

Pittsburgh
Oct 22–24
Three-day bus trip to the Pittsburgh area includes a stop at the Albright-Knox Art Gallery in Buffalo; a visit to Fallingwater, the only remaining Frank Lloyd Wright house with its setting, original furnishings and art work intact; and a tour of the Carnegie Museum of Art's blockbuster show, *The Carnegie International 1991*.

New York City
Nov 29 – Dec 1
Events in the "Big Apple" include a tour of the major exhibition of the Neo-Impressionist Georges Seurat at the Metropolitan Museum of Art and *Dislocations* – the works of six contemporary artists – at the Museum of Modern Art.

Young Associates

Young Associates of the AGO (Club AGO) brings people (18–35) and art together through educational and social programs. AGO membership a prerequisite; YA membership $15, $5 for students (incl. GST). Information/tickets: 977–0414 ext263.

Young at Art
A Day in the Country: Kleinburg
Sep 7, 11am–4pm
Join us for a guided tour of the McMichael Canadian Art Collection, then explore the sights and sounds of scenic Kleinburg and the Binder Twine Festival. No car? No problem: a bus (the cost is minimal) will leave the AGO at 9:45am.

A Warholian Halloween
Sat Oct 26, 9pm
Join Club AGO for the 4th Annual Halloween party in the Activity Centre. Revel in Warhol's '60s at this, the paramount pop art party. Come and claim your fifteen minutes of fame. Tickets $42.87 (incl. GST).

Travel AGO

A Volunteer Committee project. For details call 977–0414 ext263.

Russia, Ukraine & Finland
Sep 20–Oct 4
Travel by Finnair to Moscow, seat of power and culture in Russia. Tour magnificent cathedrals, architectural monuments and artistic treasures. Visit Kiev, the Ukraine's historic capital, then on to Leningrad, Peter the Great's St. Petersburg, with its elegant overlay of European style. Conclude with a look at the multifaceted charms of Helsinki, capital of Finland.

The Berkshires
Oct 1–6
Discover the Berkshires! Explore charming New England towns nestled in mountains ablaze with autumn colour. See the fine art museums of Amherst, Smith and Williams colleges. Visit the Sterling & Francine Clark Art Institute. Experience the pioneer past at historic Deerfield and Pittsfield Shaker Village. The Berkshires are brimming with art, literature, theatre and history. From our vantage points at the Red Lion Inn at Stockbridge, and the luxurious Orchard Inn at Williamstown, we will explore the past and savour the present with the help of guides and curators.

Architectural plates. At the Impulse Shop.

London, England
Mar 28 – Apr 5, 1992
Dr. Christopher Brown, chief curator of London's National Gallery, will take us on a private after-hours tour during the opening of the Rembrandt exhibition in the new critically-acclaimed Sainsbury Wing. A special viewing of the Windsor State Apartments has also been arranged and there's the promise of a major private collection. Dr. Francis Broun will be our guide around London galleries. There are pubs to crawl, theatres and antique shops to visit, and time on your own to do all the things you most enjoy.

Study in the South of France
Apr 1992
High on the sunlit shores of the Riviera, we'll live and study at the Université Canadienne en France, set on a splendid estate above the village of Villefranche-sur-Mer. Lectures and excursions will focus on the Impressionists and 20th-century artists like Picasso and Matisse, who were inspired by the light and landscape of the Côte d'Azur. Add to that gardens, elegant châteaux, and medieval hill towns, plus a stay at the charming Hostellerie de Crillon-le-Brave near Avignon. Rich with Roman antiquities, this area also offers sensuous vistas of vineyards, olive groves and fields of lavender.

Roman Holiday
May 3–16, 1992
Spring is the ideal time to visit the Eternal City. Experience the grandeur of classical Rome and the Vatican collections. Savour Bernini's fountains, Borromini's architecture and the rediscovered colours of Michelangelo's Sistine Chapel. As well, we'll explore the countryside, the ancient province of Latium. Join us on our Roman adventure.

Germany: A New Era
Sep 11–23, 1992
Join us for a study in contrasts in the new Germany. Tour *documenta IX*, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendamm, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Members' Activities

Please look for **Art in the Morning** and **Sunday Start with Art** programs under Talks and Tours.

Shops and Services

Art Rental and Sales Gallery
Tired of dull, dreary walls? Why not rent or buy a "conversation piece"? Select from over 1,000 works of art in a wide range of sizes, styles and media. We also offer gift certificates, and don't forget that a portion of the rental fee (the first three months) can be deducted from your purchase price. Non-members also are welcome to browse and buy. We're at 35 McCaul Street, 2nd floor. (Tue–Sat 10:30am–4pm, Sun 1–4:30pm.) A Volunteer Committee project. 979–6658.

The Book Shop
Best bets for September savings: Dozens of videotapes (many reduced from $83 to $38) on artists, architects, museums and movements – Caravaggio, Kahlo, Matisse and Monet, for example, or Warhol, Wyeth and Frank Lloyd Wright. Plus the AGO's oversized, cold-water-washable, cotton canvas tote: now $12 minus 10% Members' discount. And don't forget our books. And cards. And catalogues. To order: 979–6610.

The Jewellery Shop
Earrings. Necklaces. Brooches. Bracelets. Hair ornaments. Plus *objets d'art*. Nearly all our jewellery (there's a wide price range, and many pieces are one of a kind) is designed or made by Canadian artists who've been busy during the summer months producing new works for our fall selection. A Volunteer Committee project. 977–0414 ext245.

The Impulse Shop
Send kids back to school in Puddle-duckers: brightly coloured, cold-water-washable rubber overshoes. To match: duck umbrellas and multi-hued knapsacks. Indoors, children will enjoy bathtime stickers: reusable, non-toxic vinyl animals and pirates that magically peel off tubs and showers. Kids can also decorate their letters and notebooks with bird, bear, tiger and elephant Graphistamps (stamp pads come in red, purple, teal, blue and black). Or they can get a head start on school projects with Time Capsule. The Greenhouse, The Leaf Collection Kit or The Environmental Detective. For adults: big AGO brollies, or rainbow-coloured limited-edition Gershon Iskowitz umbrellas. We also have a range of decorative glassware by Canadian craftsman Stephen Kitras.

Book Shop's canvas carry-all.

Or take home some old-fashioned candlesticks or a jar of jam. A Volunteer Committee project. 979–6636.

The Reproduction Shop
Before heading back to school, browse through our collection of affordable posters. Favourite artists include Dalí, Picasso, van Gogh, Vermeer and Escher. We also have colourful Fauve posters from the latest New York shows, posters by photographers like Henri Cartier-Bresson, and (especially good value) the AGO's own exhibition posters. For kids: consider images of animals and birds. Have them shrink-wrapped or use our instant snap-in frames. Member's discount 10% on $10+ sales. A Volunteer Committee project. 979–6607.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Reference Library
Closed temporarily. Library collections are in storage until mid-1991.

AGO Café
Homemade croissants and other treats, plus beer and wine.

Memberships
New, renewal and gift memberships available at the Info Desk, or across the street at Ridley House. 979–6620.

Members' Lounge
Reserved for Members and their guests.

Andy Warhol's 'take' on Botticelli's Venus. At the Repro Shop.

ART GALLERY OF ONTARIO

SEPTEMBER 1991

AGO NEWS

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Publisher
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Membership Services

Gifts from the Volunteer Committee

Since 1945, the Volunteer and Junior Volunteer committees have contributed 138 works of art to the AGO Collection. In addition to the ones illustrated here, highlights include Andy Warhol's 1964 *Elvis I and II*; Jean-Baptiste Carpeaux's 1874 terracotta sculpture *The Three Graces*; Carl Andre's massive fir-timber installation (originally produced in 1964); Nicolas André Monsiau's 1797 oil *Zeuxis Choosing His Models*; and Mimmo Paladino's multimedia tondo *Viandante* from 1983. As well, the volunteers recently helped the Gallery acquire the Swinton and Williamson collections of Inuit art. – *Meriké Weiler*

From top left clockwise: A.R. Penck's 1974 acrylic *Standart 3*. Gift from Volunteer Committee Fund, 1983.

Sylvie Blocher's interactive multimedia installation *Vue sur Jardin*, photographed during January's *Individualités* exhibition. Gift 1991.

Robert Indiana's *The Demuth American Dream No. 5*, 1963, oil on canvas, 365.8x365.8cm. Gift 1964.

***The Butcher Shop*: George Segal's powerful, life-sized, sculptural environment from 1965. Gift 1966.**

General Information

Admission (September)
Adults $1
Seniors 50¢ with cards/Fri FREE
Students 50¢ (full-time with cards)
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977–0414
Membership: (416) 979–6620

Membership
Individual $45 Family/Dual $60
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Supporting $100 (tax-deductible donation)

Available at the Info Desk and at Ridley House. Or by mail or phone. VISA, MC, AmEx.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979–6619.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Physically Disabled
The AGO has a limited number of wheelchairs available.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm.

The Grange Hours
Tue to Sun 11–4pm, Wed also 6–9pm.
Entrance via Grange Park.

Gallery Shops
Mon to Sun 10:30am–5:30pm, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

AGO Café
Mon to Fri 8:30am–5:30pm, Sat & Sun 10am–5:30pm, Wed to 9pm.

Members' Lounge
Open to Members and guests 12–5:30pm, Wed to 9pm.

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